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THROUGH THE DARK

Photoplay in eight reels

Story by Jack Boyle

Author of photoplay (under Sec. 62)
William Randolph Hearst of the U. S.

FEB 19 1924

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"THROUGH THE DARK"

MTL

Amber

Cosmopolitan Corporation

presents

"THROUGH THE DARK"

by

Jack Boyle

with

Colleen Moore

A Cosmopolitan Production

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By William Randolph Hearst, dissolve to

T2

"

Distributed by Goldwyn Cosmopolitan
Passed by the National Board of Review

T3

"

Cast of Characters
Mary McGinn -- Colleen Moore
Boston Blackie--Forrest Stanley
Mother McGinn--Margaret Seddon
Warden--Hobart Bosworth
Travel--George Cooper
The "Glad Rags" Kid -- Edward Phillips
Detective O'Leary -- Wade Botteler
Sandy -- Tom Bates

T4

"

FADE In. There is only one safe rule, and that is to go straight. The only way to cease being a crook is to go straight. Honesty, loyalty, courage to do the right as it is given us to see the right -- this is the only sure way out of Crookdom. Dissolve to

T5

"

Two men come to grips in the age-old conflict between law and lawbreaker. This is the thrilling story of the fight between these two -- both strong, both fine, both straight, although one of them is a crook...and it is the story of the wonderful power of a woman's faith. FADE OUT

T6

"

FADE IN, In the shadows of San Francisco's Chinatown lives a little mother who keeps a haven of rest and peace for her "boys". All she asks of those who come to her for guidance is that they try the right way. FADE OUT

S7

"

Birds eye view of S.F.

"8

"

Street in Chinatown

"9

"

Second street in Chinatown, FADE OUT

"10

"

FADE IN. Room, mother on

"11

"

Cu mother petting cat

"12

"

Sandy bringing in wood

"13

"

Cu mother

"14

"

Cat on floor

"15

"

Cat going through curtain

"16

"

Cu mother

"17

"

Cu Sandy picking up wood

T18	Amber	Sandy, whom thirty years of prison life have slowed down to the point of reformation
S19	"	Cu Sandy
"20	"	Sandy and mother
"21	"	Cu mother
"22	"	Cu bell
"23	"	Mother and Sandy
"24	"	Cu Kid
T25	"	Eddie Grimes, known as the "Glad Rags Kid", vicious and cowardly.
S26	"	Cu Kid
S27	"	Sandy and Kid in Hall
"28	"	Mother on, Sandy and Kid enter
"29	"	Cu hand and socks
"30	"	Mother, Sandy and Kid
T31	"	"Young man, are these yours?"
S32	"	Cu mother and Kid
T33	"	"Mother, you ought to know a guy like me wouldn't wear socks like that. They're Travel's, of course."
S34	"	Cu Mother and Kid, FADE OUT
T35	"	FADE IN. They call him "Travel" -- he is always on his way. FADE OUT
S36	"	FADE IN. Cu Travel and man
"37	"	Travel and man, Travel exits
"38	"	Street, Travel
"39	"	Cu hands and pin
"40	"	Cu Travel
T41	"	"Opal! Jiminy crickets, that's bad luck!"
S42	"	Street, Travel on, O'Leary enters
T43	"	O'Leary, detective sergeant in charge of the Chinatown precinct. As hard as nails in the pursuit of his duty.
S44	"	O'Leary and Travel
"45	"	Street, men on, Travel dodges ladder
"46	"	Cu Travel walking
"47	"	Travel and O'Leary walking
"48	"	Travel running into restaurant
"49	"	Int. restaurant, Travel on
"50	"	O'Leary outside restaurant
"51	"	Room, crowd
"52	"	Cu man and Travel
"53	"	Cellar, Travel on
"54	"	Restaurant, O'Leary enters
"55	"	Cu O'Leary and man
"56	"	Cellar, Travel changing clothes

S57	Amber	Den, Travel putting on coat
"58	"	Travel leaving cellar
T59	"	When it isn't cops he is ducking, it is bad-luck signs -- for life to Travel is just one dearned superstition after another.
S60	"	Travel in cellar
"61	"	Cu hands and rabbit foot
"62	"	Cu Travel
"63	"	Travel leaves cellar
"64	"	Travel in laundry
"65	"	Travel, ext. laundry
"66	"	Allyway, Travel on
"67	"	Cu Travel at door
"68	"	Travel and Sandy in hall
"69	"	Cop in alley
"70	"	Mother on, Travel enters
T71	"	"Young man, you've been up to something. I can see it in your face."
S72	"	Cu Travel and mother
T73	"	"Now mother, nothing much. Only trouble is those bulls won't give me a bit of rest since they jugged Boston Blackie in San Quentin."
S74	"	Cu Travel and mother, FADE OUT
T75	"	FADE IN, San Quentin -- where Dad McGinn had died, FADE OUT
S76	"	Birds eye view San Quentin Prison, Fade in and out
T77	"	FADE IN, And where now, in the jute mill, the fuse of revolt is burning. FADE OUT
S78	"	Is int. factory
T 79	"	Boston Blackie, known to millions of Americans as an adventurer in crime, a gambler with life--a leader wherever fate sets him.
S80	"	Cu Blackie and guards
"81	"	Cu prisoner
"82	"	Med. prisoner gives signal
"83	"	Man at desk
"84	"	Two prisoners talking
"85	"	Guard leaving desk
"86	"	Prisoner on, guard enters
"87	"	Cu guard
"88	"	Guard leaving prisoner
"89	"	Guard going to desk
"90	"	Cu prisoner
"91	"	Is factory

S92	Amber	Cu Blackie
"93	"	Man at desk
"94	"	Cu Blackie
"95	"	Is factory
"96	"	Blackie pulling switch
"97	"	Overpowering guard
"98	"	Semi cu overpowering guard
"99	"	Prisoners through door
"100	"	Struggle with guard
"101	"	Is men leaving
"102	"	Men struggling
"103	"	Holding guard
"104	"	Semi cu men
"105	"	Men through door
"106	"	Cu men
"107	"	Semi cu men
T108	"	"None of that, Turkey, I'm bossing this."
S109	"	Semi cu men
T110	"	"Go to the Warden's office! Tell him we want him -- here!"
S111	"	Semi cu men, one exits
"112	"	Putting men out
"113	"	Men being thrown out
"114	"	Throwing men out
"115	"	Men falling out
T116	"	END PART 1.
T117	Amber	PART II
S118	"	Warden's office men on, man enters
T119	"	"Boston Blackie's started a food strike! He's got 'em quiet now, but it looks like--dynamite!" three men
S120	"	Warden's office,
T121	"	"Don't go, Warden, They'll kill you, sure!"
S122	"	Warden's office, three men
T123	"	"If I'm not back in 15 minutes, 'phon the Governor -- and ask for the militia."
S124	"	Is Warden's office, men exit
S125	"	Cu prisoners
T126	"	"Listen, boys. So far we're in the right. We've got to keep that way."
S127	"	Cu prisoners
"128	"	Ext. bldg. Is men
"129	"	Cu men at door
"130	"	Warden enters
"131	"	Cu prisoners
"132	"	Warden on
"133	"	Cu men
"134	"	Is men
"135	"	Warden on and exits

S136	Amber	Men, on, warden enters
T137	"	"Suppose I say the food is good enough?"
S138	"	Cu warden and men
T139	"	"Then we turn this mill into a hundred thousand dollars' worth of junk!"
S140	"	Cu Warden and prisoners
T141	"	"Your word's enough. You don't lie."
S142	"	Cu Warden and prisoners
T143	"	"All right--you win--"
S144	"	Cu Warden and prisoners
T145	"	"--and the leaders get punishment-- whatever I want to give."
S146	"	Cu Warden and prisoners
T147	"	"I framed this -- you'd have done it, too, in my place."
S148	"	Cu Warden and prisoners
"149	"	Warden and Blackie exit
"150	"	Group of men, Warden and Blackie exit
"151	"	Office, Warden and Blackie enter
"152	"	Cu Blackie and Warden
T153	"	"I suppose you expect the straight jacket and solitary--"
S154	"	Cu Blackie and Warden
T155	"	"Well, you don't get 'em Blackie. I don't make heroes out of convicts."
S156	"	Cu Blackie and Warden
S157	"	Cu Blackie
"158	"	Cu Warden and Blackie
T159	"	Parole granted by the State Board of Prison Directors of the State of California: Name - John Black Received May 14, 1920 Age - 28 years when Parole June 28, 1922 received. Eff. July 27, 1922 County - Los Angeles Expiration of sentence Sentence - 4 years with credits May 14, 1924 Crime - Burglary 1st degree Occupation - Peculiarity in build and feature: Height 5'6 3/8" Weight - 139 lbs. Ft. - 7 Eyes - blue Hair - black Complexion - dark

S160	Amber	Cu Blackie
"161	"	Cu Blackie and Warden
T162	"	"This is what you get, Blackie--no freedom."
S163	"	Cu Blackie and Warden
"164	"	Cu Blackie
"165	"	Blackie and Warden
T166	"	"Your trick, Warden -- but the game's not over yet - wait!"
S167	"	Office, Warden and Blackie
"168	"	Cu Warden, FADE OUT
T169	"	FADE IN, Superstition is the religion of the irreligious. The human soul has to worship -- something. FADE OUT
S170	"	FADE IN, room, mother and boys
T171	"	"Holy gophers, Ma! -- don't you know never to open an umbrella in the house?"
S172	"	Cu mother and Travel
"173	"	Salt cellar on floor
"174	"	Cu mother and Travel
"175	"	Cu hand and rabbit foot
"176	"	Cu Travel and mother
T177	"	"If these bad sings keep up I'll hire myself an undertaker."
S178	"	Cu Travel and mother
"179	"	Cu Kid
"180	"	Cu pitcher
"181	"	Cu kid
"182	"	Cu Travel and mother
"183	"	Cu mother
"184	"	Cu Kid and mother
T185	"	"How much longer are you going to try to keep the truth from Mary?"
S186	"	Cu Kid
"187	"	Cu mother
T188	"	"Forever! I've scrimped and lied for years to keep her away from this life and when she's finished school, we'll move away --"
S189	"	Cu mother and kid
"190	"	Cu Travel
"191	"	Mother and 2 boys, Kid exits. FADE OUT
T192	"	FADE IN, Across the bay, at a fashionable academy for California's daughters of the rich, where Chinatown is an unheard-of world. FADE OUT
S193	"	FADE IN room, girls on
T194	"	Mary McGinn -- believing her mother a queer little missionary who chooses to live among dear memories in the ramshackle old home.

S195	Amber	Cu Mary
"196	"	Girls in room
T197	"	Ethel Grayson, Heiress to the Grayson millions, Mary's closest chum
S198	"	Cu Ethel
"199	"	Room, girls exit
"200	"	Hall, girls on
"201	"	Cu girls in hall
"202	"	Lower hall, girls and teacher
"203	"	Semi cu girl and teacher
"204	"	Girls in hall
"205	"	Lower hall, Mary bumps into teacher
T206	"	"Miss McGinn!"
S207	"	Lower hall, teacher and girls
"208	"	Ext. school, girls and horses
"209	"	Cu Mary and horse
"210	"	Ext. girls and horses
"211	"	Is girls and horses
T212	"	END PART II
T213	Amber	PART THREE
T214	"	FADE IN, Blackie takes the next trick with a trump-- escape. FADE OUT
S215	"	FADE IN, prison
"216	"	Cu Warden and secretary
T217	"	"Boston Blackie's escaped! Get every man out after him -- quick!"
S218	"	Warden and secretary
"219	"	Blackie in woods
"220	"	Road, auto
"221	"	Cu men in auto
"222	"	Blackie near school
"223	"	Is girls on horses and Blackie
"224	"	Blackie on side of building
"225	"	Man in grass
"226	"	Blackie at building
"227	"	Ext. school, Blackie running
"228	"	Road, auto
"229	"	School, cop
"230	"	Tree, Blackie
"231	"	Cu Blackie at tree
"232	"	Men in auto
"233	"	Blackie at tree
"234	"	Cu Blackie at tree
"235	"	Ext. school, auto
"236	"	Cu Blackie at tree
"237	"	Woods, road
"238	"	Blackie hiding at tree
"239	"	Woods, cops
"240	"	Cu Blackie
"241	"	Blackie at tree
"242	"	Woods, road
"243	"	Road, horses
"244	"	Cu men in auto

S245	Amber	Road, auto
"246	"	Auto and horses
"247	"	Mary on horse
"248	"	Horse runs away
"249	"	Horse running away
"250	"	Horse in woods
"251	"	Cu Mary
"252	"	Horse in woods
"253	"	Horse running away
"254	"	Cu Mary
"255	"	Horse in woods
"256	"	Blackie at tree
"257	"	Cu Horse's legs
"258	"	Cu Blackie
"259	"	Cu feet
"260	"	Blackie at tree
"261	"	Horse in woods
"262	"	Blackie in woods
"263	"	Blackie jumps on horse
"264	"	Horse dragging couple
"265	"	Horse on hill
"266	"	Horse on another hill
"267	"	Horse falling down hill
"268	"	Mary and Blackie fall down hill
"269	"	Horse running away
"270	"	Couple on hill
"271	"	Cu Mary
"272	"	Cu Blackie
"273	"	Cu couple
"274	"	Road, auto
"275	"	Blackie carrying Mary
"276	"	Another shot Blackie carrying Mary
"277	"	Road, auto
"278	"	Cu couple
"279	"	Is hill, people
"280	"	Cu cops
"281	"	Cu couple
T282	"	Blackie cannot understand why he risked his new-found freedom to rescue a strange girl.
S283	"	Cu Blackie
"284	"	Cu Mary
"285	"	Cu Blackie
"286	"	Cu Mary
"287	"	Cu Blackie
"288	"	Cu couple
"289	"	Cu couple
"290	"	Cops on hill, exit
"291	"	Is cops
"292	"	Cu couple
"293	"	Road, auto
"294	"	Cu couple
"295	"	Road, auto
"296	"	Cu couple
"297	"	"I've got to get some clothes -- and get out of here."
S298	"	Cu couple

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T299	Amber	"Let me help you -- I'll do it! You hide here till dark."
S300	"	Couple
"301	"	La cop in woods
"302	"	C u cop
"303	"	Couple
"304	"	Cop
"305	"	Blackie hides
"306	"	Cop and Mary
"307	"	Cu Blackie
"308	"	Cop and Mary exit
"309	"	Cu Blackie
"310	"	Mary and cop, auto enters
"311	"	Cu Blackie
"312	"	Warden and secretary
T313	"	"--and if your men can't get him, I'll go after him myself."
S314	"	Warden and secretary, FADE OUT
T315	"	FADE IN, By underworld radio the news of Blackie's get away reaches his old friends.
S316	"	Den, people on
"317	"	Travel enters
"318	"	Cu men
"319	"	LS den
"320	"	Room, Blackie enters
"321	"	LS room
"322	"	Men greeting Blackie
"323	"	Cu men and Blackie
"324	"	Room, Travel and Blackie
T325	"	"--and the gamest little girl in the world!-- smuggled this chauffeur's suit to me and showed me the way through the woods. The rest was easy."
S326	"	Cu men
"327	"	Den, Blackie changing clothes, FADE OUT
T328	"	Blackie's pursuers can find only one clue. It leads straight to the girls' school.
S329	"	O'Leary and teacher on, Mary enters
"330	"	Cu man
"331	"	Mary's group
"332	"	Cu O'Leary
T333	"	"What do you mean by helping a prisoner escape?"
S334	"	Cu group
"335	"	Cu Mary
"336	"	Cu O'Leary
T337	"	"Your handkerchief was found near his cast-off clothes."
S338	"	Cu group of tree
"339	"	Cu handkerchief
"340	"	Group of three

T 341	Amber	"I can't help it if I lost my handkerchief."
S 342	"	Group of three
" 343	"	Cu O'Leary
" 344	"	Group of three
" 345	"	Cu man
" 346	"	Group of three
" 347	"	Le Mary exits
" 348	"	Mary in hall, girl enters
" 349	"	O'Leary and teacher
T 350	"	"Her story's pretty straight - who is she? Who are her folks? Because the name McGinn sounds familiar."
S 351	"	O'Leary and teacher
" 352	"	Hall, Sandy, Travel and Blackie on
" 353	"	Travel and mother and Blackie
T 354	"	"Will you let me keep my old pal, Blackie, here till the cops fall asleep again?"
S 355	"	Cu mother, Blackie and Travel
" 356	"	Cu Sandy
" 357	"	mother and boys in hall
T 358	"	"Everything, everyone has told me about you makes me glad you're here."
S 359	"	Hall, mother and boys, FADE OUT
T 360	"	FADE IN, With Blackie seemingly hidden beyond pursuit and with only one clue upon which to work, O'Leary clings to it like a bulldog. FADE OUT
S 361	"	FADE IN, police headquarters
" 362	"	Cu O'Leary
" 363	"	Insert Dan McGinn's record card
" 364	"	Cu O'Leary, Fade Out
T 365	"	END OF PART THREE
T 366	Orange	Part IV
S 367	"	FADE IN, mother and Travel
T 368	"	"With the dicks just crazy to grab him, the poor goof has went across the Bay again to coo at his lady love."
S 369	"	Mother and Travel
" 370	"	Cu broken dishes
" 371	"	Cu cat and broom
" 372	"	Cat going through door into flour barrel
" 373	"	Travel and mother
" 374	B.T.A.	Le Blackie at window
" 375	"	Cu Blackie
" 376	"	Blackie looking through window
" 377	"	Ext. chapel
" 378	"	Ext. school, auto
T 379	"	O'Leary is certain that in Mary McGinn lies his only chance of tracking down his man.

S 380	B.T.A.	Ext school
" 381	Orange	Teacher and O'Leary
" 382	B.T.A.	Blackie looking in window
" 383	Orange	Int. chapel, girls
" 384	"	Cu girls
" 385	"	La girls leaving
" 386	B.T.A.	Blackie exits from window
" 387	"	Ext. chapel
" 388	"	Girls leaving chapel
" 389	"	Cu Blackie
" 390	"	Cu girls
" 391	"	Cu Blackie
" 392	"	Cu girls
" 393	"	Cu Blackie
" 394	"	La girls
" 395	"	Ext. chapel
" 396	"	Cu Blackie, Mary enters
" 397	"	Girls entering house
" 398	Blue	Couple at tree
" 399	"	Girl in garden
" 400	"	Cu Blackie and Mary
T 401	"	"You're the most wonderful girl in the world to even let me talk to you."
S 402	"	Cu Blackie and Mary
" 403	"	Girl watching couple
" 404	"	Cu Blackie and Mary
T 405	"	"If I thought there was a chance with you, I'd give myself up and start all over again."
S 406	"	Cu Blackie and Mary
" 407	"	Cu Girl
" 408	"	Girl running
" 409	"	Girl falls
" 410	"	Cu girl
" 411	"	Girl gets up and exits
" 412	B.T.A.	Girl enters house
" 413	Orange	Girl knocking at door
" 414	"	Teacher comes to door
" 415	B.T.A.	Girl leaves house
" 416	Blue	Blackie and Mary
" 417	"	"--and then, perhaps, you might forget what I have been."
S 418	"	Cu Blackie and Mary
T 419	"	"I guess I'm not just right in my head -- talkin like this to you."
S 420	"	Cu Blackie and Mary
T 421	"	"If starting all over means going back to prison--then you must go back. Promise me you will--"
S 422	"	Blackie and Mary
" 423	"	Girl in garden
" 424	"	Cu girl
" 425	"	Blackie and Mary
" 426	"	Mary meets girl
" 427	Orange	O'Leary and teacher
" 428	"	Mary and girl in hall

S 429	Orange	Mary at door
" 430	"	Room, Mary enters
" 431	"	Mary and teacher
" 432	"	Girl at door
" 433	"	People in room
" 434	"	Girl falls in hall
" 435	"	Mary and teacher
" 436	"	Cu O'Leary
" 437	"	"You're his daughter, all right."
S 438	"	Mary and teacher
" 439	"	Mary and O'Leary
T 440	"	"You knew my father,"
S 441	"	Mary and O'Leary
T 442	"	"I sure did, Mary, I put him in prison-- where he died."
S 443	"	Cu Mary
" 444	"	Cu Mary and O'Leary
" 445	"	Group of three
T 446	"	"I'm sorry, Mary, but we can't let you stay here--after this. This officer must take you home - now
S 447	"	Group of three
T 448	"	"Oh, please don't. It will kill my mother-- oh, please, please don't."
S 449	"	Cu Mary
" 450	"	Group three
" 451	"	Cu Mary and teacher
" 452	"	Mary goes to door, FADE OUT
T 453	"	FADE IN, One chance of woman's love can develop more manhood than a ton of man's vengeance.
S 454	"	FADE IN, men at table
" 455	"	Cu Blackie
" 456	"	Cu Travel
" 457	"	Cu Blackie and Kid
T 458	"	"I'm going back to San Quentin to finish my stretch."
S 459	"	Cu Travel
" 460	"	Cu Blackie and Kid
" 461	"	Men around table
T 462	"	"Onward Chris-chun so-o-oljur, mar-ching to the pen--"
S 463	"	Men at table
" 464	"	Cu Travel
" 465	"	Cu Blackie
" 466	"	Men around table
" 467	"	Cu Travel
" 468	"	Cu Blackie and Travel

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T 469	Orange	"Well, you might as well be in the jug as hand-cuffed to a skirt. You'll have more freedom."
S 470	"	Cu Blackie and Travel
" 471	"	Hall, Sandy on and Mary enters with O'Leary
" 472	"	Room, Mary enters
" 473	"	Cu mother
" 474	"	Mary on, mother enters
" 475	"	Cu Mary and mother
T 476	"	"They put me out, mother! They told me my father was a --"
S 477	"	Cu mother
T 478	"	"Who told you?--who said that?--Mary, Mary, who was cowardly enough?"
S 479	"	Mary and mother
" 480	"	Cu O'Leary
" 481	"	Mother goes for O'Leary
" 482	"	Cu mother
T 483	"	"You-- you dog! You coward! All you can think of is hurting somebody! What did this poor child ever do to you?"
S 484	"	Group of three
" 485	"	Mary and mother
" 486	"	Cu O'Leary
T 487	"	"I don't mean no harm to the kid, Mother McGinn. It's just that I'm sure she helped a prisoner make his get away."
S 488	"	Group of three
" 489	"	Mother faints, FADE OUT
T 490	"	END OF PART IV.
T 491	Amber	PART V.
S 492	"	His failure to find Boston Blackie drive O'Leary at last to calling in a "stool-pigeon". FADE IN AND FADE OUT
S 493	"	FADE IN, headquarters
" 494	"	Cu Kid
" 495	"	Headquarters
" 496	"	O'Leary and Kid
T 497	"	"Listen, Kid. I want Boston Blackie--you get busy and get a line on him, or--"
S 498	"	O'Leary and Kid
" 499	"	Mary and mother
" 500	"	Cu Mary and mother
T 501	"	"--don't judge too harshly, Mary. One sometimes gets off the right road and--things happen so they can't get back."
S 502	"	Mary and mother

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T 503 Amber "And Sandy -- and Travel. Are they --?"

S 504 " Mary and mother

T 505 " "Yes -- and all the others. I've been trying to help them, Mary -- and keep you clean and pure."

S 506 " Mary and mother

" 507 " Ls Mary and mother

" 508 " Cu mother

" 509 " Cu Mary

T 510 " "And after you've done all this for me, I've fallen in love with one -- a crook -- an escaped convict."

S 511 " Cu Mary

" 512 " Cu mother

" 513 " Cu mother and Mary

" 514 " Cu bell

" 515 " Cu mother and Mary

" 516 " Door, Blackie and Travel

" 517 " Hall, mother, Blackie and Travel

" 518 " Cu Blackie

" 519 " Cu hatrack

" 520 " Cu Blackie

" 521 " Mary in room

" 522 " Cu Blackie

" 523 " Mary in room

" 524 " Cu Blackie

" 525 " Mary and Blackie on

T 526 " "Mary! What are you doing here?"

S 527 " Cu Blackie and Mary

" 528 " Cu Blackie and Mary

T 529 " "I live here. This is where I belong. I'm the daughter of Mother McGinn."

S 530 " Cu Blackie and Mary

T 531 " Men will do any work, even commit crime, to make a woman happy. But men do not always know that the surest way to make a good woman happy is to do right.

S 532 " Cu Blackie and Mary

T 533 " "They found out you helped me! They put you out! They did, didn't they?"

S 534 " Cu Mary and Blackie

T 535 " "You told me I might have a chance, and now I'm going to make good!"

S 536 " Cu Blackie and Mary

T 537 " "Do you remember what you promised me? -- that you'd go back?"

S 538 " Cu Blackie and Mary

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T 539 Amber "But, Mary, it's all changed. Don't you see I can't leave you now? You'll need me every minute."

S 540 " Cu Blackie and Mary
" 541 " Mother in hall
" 542 " Cu Blackie and Mary

T 543 " "I can't go straight now -- by going back. I'll get work, somewhere, away from here. I've got to make good -- outside -- where I can protect you."

S 544 " Cu Blackie and Mary
" 545 " Mother in hall
" 546 " Mary and Blackie on, mother enters

T 547 " "You've got to go back, Blackie. My husband told me what you've been telling Mary. He tried it--and died in San Quentin."

S 548 " Group of three

T 549 " "If you love Mary, you'll go back to prison."

S 550 " Group of three
" 551 " Mary closes door
" 552 " Mary in hall
" 553 " Cu mother and Blackie

T 554 " "And if I do, what then? They know Mary's the daughter of a convict. They know she helped me escape. She's marked -- she's bound to go down."

S 555 Amber Blackie and mother
" 556 " Hall, Mary on, Kid enters
" 557 " Mother and Blackie

T 558 " "THERE'S JUST ONE WAY -- FOR ME TO TAKE MARY AWAY WHERE WE BOTH CAN START ALL OVER AGAIN."

S 559 " Cu mother and Blackie
" 560 " Cu Mary and Kid

T 561 " "You're not a crook, are you, Eddie?"

S 562 " Cu Mary and Kid

T 563 " "Naw -- there's nothing in that. I stay inside the law."

S 564 " Mary and Kid

S 565 " "Say, listen, with a pretty little damelike you--"

S 566 " Couple on, Blackie and mother enter

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T 567	Amber	"Well, go on with it! What about a pretty little girl like her?"
S 568	"	Group in hall
T 569	"	"That's my business - and it ain't with a jail-bird. What do you know about that?"
S 570	"	Le hall, Kid exits
" 571	"	Cu group
T 572	"	"And you wanted me to go back to the pen!--if he tries that on you again I'll croak him!"
S 573	"	Cu group, FADE OUT
T 574	"	END PART V
T 575	Orange	Part VI.
S 576	"	FADE IN, Blackie saw only one chance for them--he must take Mary away. And to do it, he must have money." FADE OUT
S 577	"	FADE IN, gang at table
" 578	"	Cu Sandy
" 579	"	Cu Kid
" 580	"	Cu Blackie
" 581	"	Cu Kid
" 582	"	Cu Sandy
" 583	"	Group at table
" 584	"	Mary in hall
" 585	"	Cu Mary in hall
" 586	"	Cu Sandy and Blackie
T 587	"	"It's my get away job, boys, and it's got to be safe and sure. No banks--some safe and easy residence."
S 588	"	Men at table
" 589	"	Cu Mary
" 590	"	Gang at table
" 591	"	Cu Sandy
T 592	"	"Boys, there's only one way to do a residence job."
S 593	"	Cu Sandy
" 594	"	Cu Travel
T 595	"	"Yeh, you're good, you are. You tried it once and did a monkey for twenty years."
S 596	"	Cu Travel
" 597	"	Cu Sandy
" 598	"	Cu Group
" 599	"	Mary and mother in hall
" 600	Orange	Cu mother and Mary

"THROUGH THE DARK"

601	Orange	"Mother, they're planning a robbery-- Blackie and all of them."
S 602	"	Cu mother and Mary
T 603	"	"No, mother -- wait! Blackie must be saved once and for all- from himself."
S 604	"	Cu mother and Mary, FADE OUT
T 605	Amber	The mystery and miracle of this world is that a woman will go into the depths for the man she loves - and many a man has climbed out of the depths holding to a woman's hand.
" 606	"	FADE IN, To save the man she loves from the law and from himself, Mary goes for aid to the girl who has been her best chum. FADE OUT
S 607	"	FADE IN, cu Mary and Ethel
T 608	"	"--I left school because of him--and I love him--even if he is a crook."
S 609	"	Cu Mary and Ethel
T 610	"	"I think it's wonderful -- so romantic -- I'll help you, dear!"
S 611	"	Cu Mary and Ethel
T 612	"	"I'll persuad them to try to rob your house. You must take all of the jewelry out of the safe!"
S 613	"	Cu Mary and Ethel
T 614	"	"I'm praying that when he knows he's dragging me down with him, he won't go through with it. But if he does, I want him to know why I've lost my trust."
S 615	"	Cu Mary and Ethel, FADE OUT
T 616	Orange	FADE IN, Carrying out her plan, Mary wanted Blackie to see her as what he might make her-- a crook among crooks FADE OUT
S 617	"	FADE IN, den, men on
" 618	"	Cu Blackie with crowd
T 619	"	"Did you guys see the new dish the Kid dragged in?"
S 620	"	Cu Blackie's group
" 621	"	Le Mary and Kid
" 622	"	Cu Blackie's group
" 623	"	Cu Mary and Kid
" 624	"	Blackie in doorway
" 625	"	Mary and Kid
" 626	"	Cu Blackie, he exits
" 627	"	Mary and Kid on, Blackie enters
T 628	"	"Mary, you know you shouldn't come to this place."
S 629	"	Mary, Kid and Blackie
" 630	"	Le Mary, Blackie and Kid

S 665 Orange FADE IN, gang around table

T 666 " "That idea is no good. Let's crack the Grayson home, the biggest house in town."

S 667 " Cu Mary and Travel

T 668 " Ethel Grayson was my chum at school and I know that house like a book. They keep the jewelry in a wall-safe----

S 669 " Cu Mary and Travel

" 670 " Cu Kid

" 671 " Gang around table, FADE OUT

T 672 Blue FADE IN, Knowing that if the robbery is successful, Mary will be lost to him, the "Glad Rags Kid" plays his card

S 673 " Ext. police station

" 674 " Cu Kid

" 675 " Kid going into station

" 676 Orange Police headquarters, men on, Kid enters

" 677 " Cu O'Leary and Kid

T 678 " "If I put you next to Boston Blackie you got to get me out of this burg --with a jane."

S 679 " Cu Kid and O'Leary, they exit

S 680 " Cu Kid and O'Leary they enter

T 681 " "Blackie's going to crack the jewel crib in Grayson's home tonight."

S 682 " Cu Kid and O'Leary

T 683 " "Good boy! We'll be there in plenty of time. Give us the high sign and then keep away from the shooting."

S 684 Orange Cu O'Leary and Kid, FADE OUT

T 685 " FADE IN. On the night planned for the robbery

S 686 " FADE IN, Blackie, Travel and Mary

" 687 " Hall, mother

" 688 " Cu Travel

" 689 " Blackie, Mary and Travel

T 690 " "I'll go on, Blackie, and see if Sandy and the Kid has got the layout all O.K."

S 691 " Blackie, Mary and Travel

" 692 " Ls Grayson home, man puts out light

" 693 " END PART VI.

T 694 Blue PART VII.

S 695 " Ext. street, Travel on

" 696 Orange Int. police station, man exits

" 697 Blue Ext. station, auto on and exits

" 698 Orange Int. room, Blackie on

" 699 " Cu Blackie

" 700 " Hall, Mary and mother

" 701 " Cu Mary and mother

T 702 " "I'm afraid he's going through with it, Mother, But it's our only chance."

S 703 " Cu Mary and mother

" 704 " Cu Blackie

" 705 " Hall, Mary on

" 706 " Cu Blackie, Mary enters

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T 707	Orange	As the time draws nearer, there comes to Blackie more and more strongly the feeling that he has chosen the weaker way.
S 708	"	Cu Mary and Blackie
T 709	"	"Your way is my way, Blackie. Your life is my life. I'm going with you."
S 710	"	Cu Mary and Blackie
T 711	"	"If your way is my way, Mary, then -- my way has to be straight. I'm through!"
S 712	"	Cu Blackie and Mary
T 713	"	"Thank God! That's all I've been praying for."
S 714	"	Cu Blackie and Mary
S 715	Blue	Ext. gate, auto on
" 716	"	Cu detectives in auto
" 717	"	Detectives come thru gate
" 718	"	Detectives in garden
" 719	"	Kid near tree
" 720	"	Detectives in garden
" 721	"	Closeup detectives
" 722	"	Is O'Leary
" 723	"	O'Leary in garden
" 724	"	Kid at tree, Travel enters
" 725	Orange	Hall, Sandy enters
" 726	"	Cu Mary and Blackie
" 727	"	Sandy in hall
" 728	"	Mary and Blackie exit
" 729	"	Sandy talking to Mary and Blackie
T 730	"	"Somebody's snitched! The bulls are hiding out for a kill!"
S 731	"	Hall, Mary, Sandy and Blackie
T 732	"	"Travel--and the Kid. They'll get 'em. We've got to save them."
S 733	"	Mary, Sandy and Blackie in hall
" 734	"	Room, Blackie enters and exits
" 735	"	Hall, Mary, Sandy and Blackie on, couple leave
" 736	Blue	Cu Travel and Kid at tree
" 737	"	Cu O'Leary
" 738	"	Travel and Kid come thru gate
" 739	"	Cu O'Leary
" 740	"	Garden, Travel and Kid on
" 741	"	Cu O'Leary
" 742	"	Cu Travel and Kid
T 743	"	"It's getting late and she said the folks would come back early. I'll go ahead -- you wait for Blackie."
S 744	"	Travel and kid in garden, Travel exits
" 745	"	O'Leary exits

S 746	Blue	O'Leary and kid in garden
" 747	"	Cu O'Leary and Kid
" 748	B.T.A.	Room, Travel enters
" 749	Blue	Cu Travel and O'Leary
T 750	"	"Get on inside and flash us when Blackie comes."
S 751	"	Garden, O'Leary and Kid
" 752	"	Room, Travel on finds safe
" 753	"	Cu Travel at safe
" 754	"	Travel at safe, Kid enters
" 755	"	Cu Travel and Kid at safe
" 756	"	Ls Travel and Kid
" 757	"	Street, auto, Mary and Blackie
" 758	"	Mary and Blackie in auto
T 759	"	"--through the back door, up the stairs to the right of the furnace."
S 760	"	Cu Blackie and Mary, Blackie exits
" 761	"	Blackie at door
" 762	B.T.A.	Cu Travel at safe
" 763	"	Cu Kid at window
" 764	"	Cu Travel at safe
" 765	"	Cu Travel at safe
T 766	"	Blackie dear, I hoped and prayed you would go straight rather than see me go crooked. If you take this letter from the Grayson safe you will know that hope and happiness are over in the life of your heartbroken Mary.
S 767	"	Cu Travel at safe
S 768	"	Cu Kid at window
" 769	"	Travel at safe
" 770	"	Room, Travel goes toward Kid
" 771	"	Cu Kid signalling
" 772	"	Ls Travel and Kid
T 773	"	"You dirty stool-pigeon!"
S 774	"	Kid knocks Travel down and shoots
" 775	Blue	Cellar, Blackie on
" 776	"	Cu Blackie
" 777	"	Kid at switch
" 778	Orange	Cu Kid
" 779	Blue	Men in bushes
" 780	B.T.A.	Room, ls Kid on, Blackie enters
" 781	"	Cu Kid
" 782	Orange	Ls Kid on, Blackie goes toward him
" 783	Blue	Cu Mary in auto
" 784	Orange	Ls fight between Blackie and Kid
" 785	Blue	Mary at gate
" 786	Orange	Blackie and Kid struggling on floor
" 787	"	Cu Blackie and Kid
" 788	Blue	Fight, Blackie and Kid
" 789	"	Fight, Blackie and Kid
" 790	"	Fight by window, Blackie and Kid
" 791	"	Fight, Blackie and Kid
" 792	"	Cellar, Mary on
" 793	"	Ls room, men enter
" 794	"	Garden, Kid at window
" 795	"	Men shooting
" 796	"	Kid falls down
" 797	"	Room, men on,

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S798	Blue	Garden, men on
" 799	"	Cu men
"800	"	Cu Kid
"801	"	Garden, men on
"802	"	"My God, we've shot our own stool--pigeon!"

S 803	"	Garden, men on
"804	"	Room, Blackie and Mary exit
"805	"	Blackie and Mary in cellar
"806	"	Cu Blackie and Mary
"807	"	People in cellar
"808	"	Blackie and Mary come thru gate
"809	Orange	Room, detectives on
"810	"	END VII

T811	Blue	PART VIII
S812	"	Mary and Blackie in auto
"812	"	Room, men exit
"814	"	Cellar, man on
"815	"	Blackie's auto exits
"816	"	Gate, men
"817	"	Men in auto
"818	"	Street, auto
"819	"	Cu Blackie
"820	"	Street, auto
"821	"	Street, auto
"822	"	Cu detectives
"823	"	Mary and Blackie
"824	"	Street
"825	"	Street
"826	"	Cu Mary and Blackie
"827	"	Cu O'Leary
"828	"	Street, auto
"829	"	Cu Blackie
"830	"	Cu Mary and Travel
"831	"	Street, auto
"832	"	Street, auto stops
"833	"	Blackie carrying Travel
"834	Orange	Blackie goes to laundry
"835	Blue	Cu detectives in auto
"836	"	Street, auto
"837	"	Auto stops
"838	Orange	Room, Mary and Blackie enter with Travel
"839	"	Cu couple and Travel
"840	"	Ls couple and Travel
"841	Blue	Street, auto
"842	Orange	Den, detectives enter
"843	"	Confusion
"844	"	Ls confusion
"845	"	Men on stairs
"846	"	Men escaping
"847	"	Men at stairs
"848	"	Ls room, men
"849	"	Couple and Travel
"850	"	Cellar, O'Leary
"851	"	O'Leary fires
"852	"	Breaks lock
"853	"	Couple and Travel
"854	"	O'Leary on
"855	"	O'Leary opens door

S 856 Orange Couple and Travel, Mary ducks under bed
 " 857 " Cellar, O'Leary on
 S 858 " Blackie opens curtains
 " 859 " Cu Mary on floor
 " 860 " Room, Mary jumps up and covers men with gun
 " 861 " Cu Travel
 " 862 " Ls Mary and men
 " 863 " Cu Blackie
 " 864 " Ls Mary and men
 " 865 " Cu detectives, Mary takes guns away
 " 866 " Cu Mary and Blackie

 T 867 " "Travel's done for. You make your getaway."

 S 868 " Cu Blackie and Mary

 T 869 " I can't leave you, Blackie. I--I won't."

 S 870 " Cu Mary and Blackie
 " 871 " Cu Travel
 " 872 " Couple and detectives
 " 873 " Cu Travel

 T 874 " "I'll hold 'em long enough for both
 of you to beat it."

 S 875 " Couple and detectives
 " 876 " Cu Travel
 " 877 " Travel and detectives, couple exit
 " 878 " Laundry, couple exit
 " 879 Blue Street, Mary and Blackie
 " 880 Orange Travel and detectives
 " 881 " Cu Travel
 " 882 " Travel and detectives
 " 883 " Cu travel

 T 884 " "Three on a match! Not me, brother."

 S 885 " Cu Travel, he falls
 " 886 " Travel and detective
 " 887 " Hall, Mary and Blackie enter
 " 888 " Travel and detective
 " 889 " Cu Mary, Blackie and mother

 T 890 " "Travel's done for Mother, and the police
 are after us. I've got to see that Mary
 gets out of this!"

 S 891 Orange Blackie, mother and Mary
 " 892 " Ls hall, mother goes down stairs
 " 893 " Room, Mary on, Blackie enters
 " 894 " Hall, Warden enters
 " 895 " Cu mother and Warden

 T 896 " "Where's Blackie?"

S 897	Orange	Cu mother and warden
" 898	"	Cu Mary and Blackie
" 899	"	Hall, Mary on
" 900	"	Hall, Warden and mother
" 901	"	Reflection in mirror
" 902	"	Warden goes up stairs
" 903	"	Room, Mary and Blackie
" 904	"	Mother and warden
" 905	"	Mary and Blackie
T 906	"	"Kepp him outside as long as you can-- stop him somehow -- and, for God's sake, cry!"
S 907	"	Mary and Blackie
" 908	"	Warden and mother
" 909	"	Mary on, warden enters
" 910	"	Cu Mary and Warden
T 911	"	"I want Blackie. Where is he?"
S 912	"	Mary and Warden
T 913	"	"Blackie's dead."
S 914	"	Mary and Warden
" 915	"	Hall, Mary and Warden
" 916	"	Room, Mary and warden enter
" 917	"	Cu Warden
" 918	"	Cu bed
" 919	"	Couple in room
" 920	"	Cu warden at bed
" 921	"	Cu dummy
" 922	"	Cu warden
" 923	"	Cu Blackie
" 924	"	Cu couple and warden
" 925	"	Is room, couple and warden
" 926	"	Cu Warden and Mary
T 927	"	"Nothing doing, Blackie. I don't leave here without you."
S 928	"	Cu Warden
" 929	"	Is couple and warden
" 930	"	Cu warden
" 931	"	Is room, warden and couple
" 932	"	Cu Blackie and Warden
" 933	"	Cu hand and gun
" 934	"	Cu Blackie and warden
" 935	"	Cu hand and gun
" 936	"	Cu Blackie and warden
" 937	"	Is couple and warden
T 938	"	"I'll have to go back, Mary. I couldn't kill him--not even to save you."
S 939	"	Cu Blackie and Mary
T 940	"	"Oh, dearest, if you had!--you would have killed our last chance to be happy, and two years isn't long to wait."

S 941	Orange	Cu Mary and Blackie
" 942	"	Cu warden
T 943	"	"It won't be two years, Blackie. You proved yourself a man tonight--and I can get you another parole for the one I tore up the last time you proved yourself a man."
S 944	"	Cu Mary and Blackie
" 945	"	L S room, couple and warden on. FADE OUT
T 946	"	FADE IN, Truth, right, honesty and courage. These are not mere Sunday School mottoes. They are the eternal lighthouses that will guide any man through the storm. A man falls only when he goes crooked. A man climbs up into love and happiness and self-respect only when he goes straight.
" 947	"	THE END , dissolve to
" 948	"	Directed by George Hill, dissolve to
" 949	"	Scenario by Frances Marion, dissolve to
" 950	"	Photography by L. William O'Connell and Allen Seigler, A.S.C. Art Titles by Oscar C. Buchheister. FADE OUT

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